

Authorized Edition  
**Guitar**  
FOR THE PRACTICING MUSICIAN



WITH  
TABLATURE

# **HOT METAL Vol. II**

GUNS N' ROSES · VAN HALEN · METALLICA · TESLA  
VINNIE VINCENT INVASION · FASTER PUSSYCAT

Cherry Lane Music  
Company, Inc.





# **HOT METAL Vol. II**

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## *COVER PHOTOS:*

Guns N' Roses - Neil Zlozower  
Van Halen - Alberto Tolot  
Metallica - Ross Halfin  
Tesla - Neil Zlozower  
Vinnie Vincent Invasion - Mark Weiss  
Faster Pussycat - Jay David Buchsbaum



## **ALPHABETICAL CONTENTS**

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As recorded by METALLICA

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As recorded by VINNIE VINCENT INVASION

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**25 / "5150"**

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**6 / PARADISE CITY**

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**16 / PATIENCE**

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**72 / ROCK ME TO THE TOP**

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**88 / SHOOT U FULL OF LOVE**

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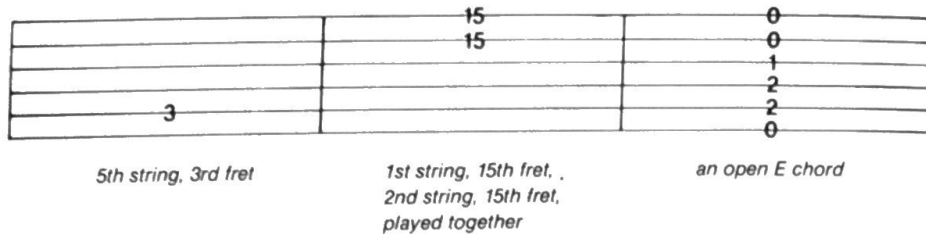
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# TABLATURE EXPLANATION

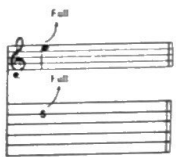
**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



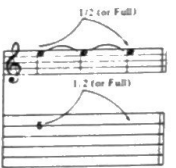
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



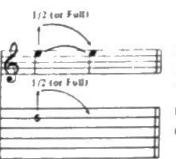
**BEND:** Strike the note and bend up a whole step (two frets).



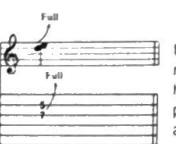
**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



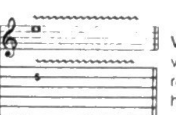
**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



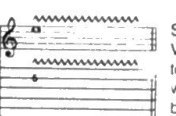
**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



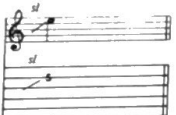
**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



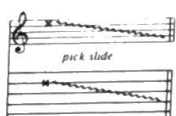
**SLIDE:** Same as above, except the second note is struck.



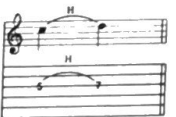
**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



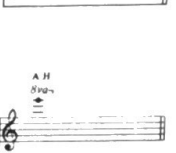
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



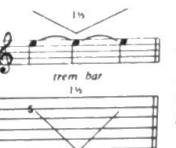
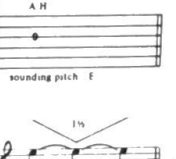
**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated, then it is struck. A chime-like sound is produced.



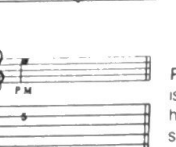
**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



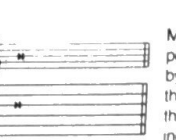
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (PM):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.





NEIL ZLOZOWER

# GUNS N' ROSES





1st, 2nd, 3rd, 4th Verses  
w/Riff D (3rd, 4th times add Riff F)

(G5) B $\flat$  (G5) C B $\flat$

1. Just a ur - chin liv - in' un - der the street. I'm a hard case that's tough to beat. I'm your  
2.3.4. See additional lyrics

Riff D

Riff F



(G5) B $\flat$  (G5) B $\flat$

char - i - ty case, — so buy me some-thing to eat. — I'll pay you at an - oth - er

P.M. — — — — — 4 P.M. — — — — — 4

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C

time. Take it to the end of the line. —

1/2 1/2

sl. (3) sl.

Chorus  
w/Rhy. Fig. 2 (2 times)  
G5 C

Take me down — to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

1. Oh, won't you please take me } home, — — — — — yeah, — yeah. — Take me down — to the par - a - dise cit - y, where the  
{ 2.3. Take me

C 2nd time to Coda I;  
3rd time to Coda II F C G5 D.S. (no repeat)  
al Coda I

grass is green and the girls are pret - ty. Take me home. — — — — —



C

D5 P.M. C5 P.M.

So far a - way. So

1. 2. D.S. (no repeat) al Coda II

D5 sim. C5

far a - way. So way.

sl.

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) (2 times)  
w/Riff B (1st time only)  
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

G5

Take me home to the par - a - dise cit - y, where the  
Play 2nd time only

Full Full Full Full Full

Full Full Full Full Full

H

C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah.

Full Full Full Full Full Full Full Full Full Full Full P

H Full Full H Full Full Full Full Full P



2. F C G5

Oh, won't you please take me home,

1/2

13 12 13 12 (12) (12)

home.

1/2

\*sl. \*sl. \*sl. \*sl.

12 (12)

\*Slow slide up middle 4 strings (off neck)

\*As before

Rhy. Fig. 3

G5 (type 2)

C5

1/4 1/4 1/4 1/4

5 3 4 5 3 4 5 3 5 3 5 3 5 3 5 3

F5 C5 G5 (type 2)

1/4 1/4 1/2

sl. sl.

P.M. ----- 1 P.M.

3 1 2 3 0 3 (5) 3 4 5 3 5 3 (3) 5 3 5 3 5 3 5 3

w/Lead vocal ad lib (on Chorus) (till notation returns)

\*w/Rhy. Fig. 3 (9½ times)

\*\*G5

w/Octave divider

C5 1/2 1/2 1/2

1/2 1/2 1/2

5 3 5 3 5 3 5 3 5 3 5 3

\*Vary strumming rhythm at will.

\*\* Use "type 2" till end.



First system of musical notation. Treble and bass staves. Chords F5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect.

Second system of musical notation. Treble and bass staves. Chords C5 and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect. A *slow bend* instruction is present.

Third system of musical notation. Treble and bass staves. Chords F5, C5, and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect.

Fourth system of musical notation. Treble and bass staves. Chords C5 and G5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect.

Fifth system of musical notation. Treble and bass staves. Chords F5 and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect. A *sl.* instruction is present.

Sixth system of musical notation. Treble and bass staves. Chords G5, F5, and C5 are indicated. Fingerings 3, 5, 3, 5 are shown. Dynamics include *p* and *H*. A wavy line indicates a tremolo effect. A *sl.* instruction is present.



The image shows a page of guitar sheet music for the song "The Highway Blues" by Robert Johnson. The music is written for guitar and is in 12/8 time. The key signature has one sharp (F#). The notation includes notes, rests, and various guitar-specific symbols like "P" for palm mute, "H" for harmonics, and "sl." for slide. The bass staff includes fret numbers and some rhythmic notation. The music is divided into sections by double bar lines and includes dynamic markings like "Full" and "Lighter P.M.".

Slower  
F5

Free time  
G5

Oh, won't you please take me home.

slow bend

sl.

#### Additional Lyrics

2. Ragz to richez, or so they say.  
Ya gotta keep pushin' for the fortune and fame.  
It's all a gamble when it's just a game.  
Ya treat it like a capital crime.  
Everybody's doin' their time. (To Chorus)
3. Strapped in the chair of the city's gas chamber,  
Why I'm here I can't quite remember.  
The surgeon general says it's hazardous to breathe.  
I'd have another cigarette but I can't see.  
Tell me who ya gonna believe? (To Chorus)
4. Captain America's been torn a part.  
Now he's a court jester with a broken heart.  
He said, "Turn me around and take me back to the start."  
I must be losin' my mind. "Are you blind?"  
I've seen it all a million times. (To Chorus)

# PATIENCE

As recorded by GUNS N' ROSES

Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler

Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Chord diagrams for: C, G, A, D, G6, E, Em, Cadd9, D5, Dsus2, Dsus4, G (type 2), F6, G<sup>XII</sup>(Harm.), D<sup>XII</sup>.

Moderate Rock Ballad (half-time feel) ♩ = 120

Intro  
Gtr. II

Rhy. Fig. 1 C

(Whistle)

Gtr. I Riff A

*mp*  
\*let ring

T  
A  
B

\*Let all arpeggiated figures ring throughout.

D

(end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

(Gtr. III) (end Riff A)

sl. sl.

G A D

Full Full

Full Full

sl.



Gtr. I  $\text{C}$   $\text{G6}$   $\text{G}$   $\text{C}$   $\text{G}^{(\text{type } 2)}$

Gtr. II  $\text{sl.}$   $\text{P}$

$\text{Em}$   $\text{G}^{(\text{type } 2)}\text{C}$   $\text{G6}$   $\text{G}$   $\text{G6}$   $\text{D}$

1st, 2nd Verses

$\text{C}$   $\text{G}$

1. Shed a tear 'cause I'm miss - in' — you, — I'm still al - right — to smile. —  
2. See additional lyrics

Gtr. I Rhy. Fig. 2  $\text{P}$

Gtr. II Rhy. Fig. 2A

A D

Girl, I think a - bout you ev' - ry day now. (end Rhy. Fig. 2)

P P sl.

(end Rhy. Fig. 2A)

H

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

C G

Was a time when I was - n't sure but you set my mind at ease. w/Rhy. Fill 1

A D

A D

There is no doubt you're in my heart now.

Rhy. Fig. 3 Cadd9 G6 G G6 C G6 Em G6

Said, wom - an, take it slow, it -'ll work it - self out fine.

Rhy. Fig. 3A Gtr. II

Rhy. Fill 1 Gtr. I D

Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need — is just a lit - tle pa - tience.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, — make it slow — and we come to - geth - er fine. —

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need — is just — a lit - tle pa - tience.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D5 D D5 D

(Draw breath) — (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

Mm, — yeah. —

2. Guitar solo w/Rhy. Fig. 3 Cadd9

D5 D D5 G (type 2) D5 C

G6 G G6 C

sl. sl. P sl. sl. G6

Em G6 C G6 G

D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3 Cadd 9

Full Full 1/2 Full Full

Em G6 C G Full G6 D w/Rhy. Fig. 4 (3 times) D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D 1/2 D5 Dsus2 D D5 Dsus4

D D D5 Dsus2 D D5 Dsus4 D Dsus2 D

1/2 rit. poco a poco



**Slow 4** ♩ = 64

Slow 4 ♩ = 64

D Rhy. Fig. 5 D/F# w/Fill 1 G (end Rhy. Fig. 5) Gtr. II D D/F# G

D D/F# G D D/F#  
 ... lit - tle pa - tience, mm yeah, mm  
*sl.* *sl.*

14 14 14 12 12 12 10 10 8 8 7 7 7 5 5 3 3 3 3 2  
 14 14 14 12 12 11 11 10 9 9 7 7 7 5 5 4 4 2 4 4 3  
 10 10 0

Fill 1

sl.

D D/F# G D D/F#  
 pa - tience, yeah. Some more pa - tience, I been walk - in' the streets... at night yeah.  
 10 10 11 12 10 11 12 (12) 10 8 10 12 10 (10) 6 10 8 7

G D D/F#  
 just try - in' to get it right. Need some pa - Hard to see with so man - y a - round, you  
 sl. P H  
 8 7 9 7 7 9 7 3 4 3 5 4 2 4 2 3 4 0 2 2 4 2 4 2

G D H D/F#  
 know I don't like be - ing stuck in the ground and the streets don't change but ba - by the name...  
 Could use some pa - tience, yeah.  
 3 5 3 5 3 5 3 5 3 5 3 5

G D D/F#  
 I ain't got time for the game... 'cause I need you, yeah, yeah, but I need...  
 Got - ta have some pa - tience, yeah.  
 3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

you, oo, All it takes is pa - tience, woh just a lit - tle I need -

you, oo, pa - tience is all this time. you need...rit.

G<sup>12</sup>(Harm.) Freely D<sup>14</sup>

(7) P (Whispered:) Ah.

P

#### Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.  
 If I can't have you right now I'll wait, dear.  
 Sometimes I get so tense but I can't speed up the time.  
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.  
 You and I'll just use a little patience.  
 Said, sugar, take the time 'cause the lights are shining bright.  
 You and I've got what it takes to make it.  
 We won't fake it, ah, I'll never break it 'cause I can't take it. (To Gtr. solo)





Eika Aoshima

# VAN HALEN



**As recorded by VAN HALEN**

**Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen**

⑥ = D $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderately Uptempo Rock ♩ = 160

**Intro**

(Band tacet)

D/A

\*P.M. →

f

sim.

E

sl.

\*P.M. for bars 1-22 unless otherwise noted.

(Drums enter)

D A D/F# A E5 A D

P

Let ring ----- 4 P.M. →

sl.

D/A E

sl.

D A D/F# A E A5 D

P

Let ring ----- 4

sl.

P.M. →

sl.

D/A E

sl.

The image shows a musical score for the song "The Wind" by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a "D" above the first measure and an "A" above the fifth measure. The lyrics "Let ring - - - - -" are written below the vocal line. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. It includes fingerings (e.g., 2, 3, 4, 5) and slurs. The piano part is marked with a "P" (piano) and a "sl." (sforzando) marking. The score is for a vocal solo and piano accompaniment.

1. 2.

Let ring ----- 4 P.M. -----

[illegible]

### Half-time feel

1st, 2nd Verses

(♩ = ♩) D5

N.C. (G5)

(C5)

1. The love line is nev - er straight and nar - row,  
 2. I feel like a run - ning pol - i - ti - cian. Oh!\_\_\_\_\_

1/2

P P P

1/2

7 7 0 7 7 5 0 0 5 0 0 5 3 0 4 (4) 0 0 5 3 5 (0 5) 0 0 5 0 3

P P P

D5

N.C. (G5)

(C5)

un - less your love is tried and true.  
Just tryin' to please you all the time.

1/2

1/2

P P P

7 7 5 7 7 5 0 0 5 3 0 4 (4) 0 0 5 3 P

(D5)

(G5)

I've giv - en Uh, we take our chance with new be - gin -  
share my share with no con - di -

sl.

P.M.-----4 P.M.-----4 P.M.-----4

1/2

1/2

(0)

sl.

7 5 7 3 0 0 0 5 0 0 5 3 0 4 P P

(C5)

Double-time feel

(♩ = ♩) (A)

nings. Still we try, \_\_\_\_\_  
tions. Go - in' wide, \_\_\_\_\_

P sl.

P.M.-----

(4)

(0)

0 0 5 3 2 3 2 3 2 0 5 0 0 2 2 4 2 2 2

P sl.

win or lose, — take feel - in' the highs.  
run - ning long, — lost,

Gsus2

P

P.M.-----

N.C. (A)

Dadd2/G

D/G

but not — with the blues. —  
for long. —

Half-time feel

N.C. (Em) (G)

pick sl.  
(low stgs.)

P.M.-----

sl.





Repeat Rhy. Fig. 1

2. A E D5

Whoa—

Gtr. II

*sl.* Full

Full

Gtr. I

3 2 2 0 0  
2 2 2 1 1  
4 2 2 2 2  
0 0 0 2 2

A

yeah. —

*sl.* Full  $1\frac{1}{2}$   $3\frac{1}{2}$

Full  $1\frac{1}{2}$  trem. bar  $3\frac{1}{2}$

(mid stgs.)

16 14 16 16 17 19 19 (19)

*sl.* 0 (0)

(0) 0 0 0 0 2 2 (2)  
0 0 0 0 2 2 2 2  
0 0 0 0 2 2 2 2  
0 0 0 0 2 2 2 2

Guitar solo

B5(sus4)

f

A.H. 1½ (15ma)

Asus2

sl.

don't pick

sl.

Rhy. Fig. 2

mf

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Repeat Rhy. Fig. 2 (till next figure)

B5(sus4)

P

sl.

don't pick

H

P

Full

Full

10

P

sl.

H

P

P.M.-----| P.M.-----| P.M.-----|

sl.

sl.

Asus2 1/2

release bend gradually

slow bend

Full

Full

H P P

(10)

(10)

7 7 7 10 7 0

10 9

\*Push string against pick-up pole piece.

The musical notation consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth-note chords, each preceded by a 'P' (pick) marking. A triplet of eighth notes is indicated with a bracket and the number '3'. The piece concludes with a double bar line followed by a wavy line indicating a fade-out. The bottom staff shows the fret numbers for each note: 10, 7, 0; 10, 9; 10, 7, 0; 10, 9; 7; 10, 7; 10, 7; 10, 9; 7; 7. This staff also includes 'P' markings and a final wavy line.

A.H. pitch: C#

sl. sl. Asus2

T P H P T sl. T P P H T P P P H T sl. T P P P T sl. T P P P H T sl. T P P P sl. T P P H

3 6 3 3 3 3

steady gliss.

T P H P T sl. T P P H T sl. T P P P T sl. T P P H T sl. T P P P sl. T P P H

12 7 10 7 10 (14) 16 10 9 (9) 10 12 10 9 7 10 12 14 10 9 7 10 12 14 10 9 7 10 12 14 10 9 7 12 10 7 10

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in G major (one sharp) and 4/4 time. The piano part is in G major (one sharp) and 4/4 time. The score includes a guitar solo section and a piano solo section. The guitar solo section starts with a key signature change to B major (two sharps) and features a B5(sus4) chord. The piano solo section starts with a key signature change to B major and features a B5(sus4) chord. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

B5(sus4)

B5(sus4)

Asus2 (15ma)

B5(sus4)



[illegible]

E D

A

*D.S. al Coda*

Al - ways

*Let ring-----*

*P* *sl.*

(Cont. Rhy. Fig. 1)  
Coda

Repeat Rhy. Fig. 1 (*till fade*)

means.

D/A E/A

D/A

I'll meet you half the way... Whoa,

D/A

yeah!

*Begin fade*

D/A

I'll meet you half the way... Well, I,

D/A

I'll meet you half the way... *Fade out*





E5 F#5 B5

Up and down... 'Round and 'round... A - round and 'round...

H H H H

F#5 A5 E5 F#5 B5

Mov - in' up and down... In and out... 'Round and 'round.)-

H P H P sl.

2nd Verse  
C C# D (D C# C)

Yeah! Crank it, blow out...

trem. bar P.M.----4 P.M.----4

C C# D A G# G E7+9 C7 C#7 D7

Uh! Ouch! Ah, help me.

P.M.----4 P.M.----4





— reach - ing 1 0 5. — I need an - oth - er — shot of your love. —

Chorus

Love, — love is — the — source — (of — in -

fec - tion. —

— source — of — in - fec - tion.) —

Gtr. I

**\*Interlude**

C C# D (D C# C) C C# D

Hey Ed - die!... (Laugh) S - say what?... Hey, that's

Gtr. II

A.H. (15ma) Full 5

trem. bar

rake

hold bend \*trem. bar

A.H. Full

Gtr. I

P.M.-----4

\*Depress and vib. trem. bar simultaneously.

\*Gtr. & Voc. dialog over 1st 8 bars of Verse changes.

(A G# G) E7+9 C C# D (D C# C)

what I'm talk - in' a - bout. Wax it on - down. Whooh!

\*Harm. Full

1/2

hold bend grad. release

rake

Full

1/2

3

sl. T P P T P P H T P P H T P sl. H P

sl. T P P T P P H T P P H T P sl. H P

15 13 10 13 13 13 13 10 13 19 13 7

\*Tapped harmonics (tap at fret indicated w/right hand while holding bend).

P.M.-----4

P.M.-----4

C C# D A5 C5/G

Rrr - read - y, 2½ set, 3½ go!

trem. bar (gradual descent) 2½ 3½ 6 (Gtr. II out)

\*String flab.

P.M.-----

trem. pick

Guitar solo 1  
\*N.C.(F#m)

Oh, yeah.

Gtr. I

sl. sl. sl. sl. H H H H H H P H P P

6 6 3

sl. sl. sl. sl. H H H H H H P H P P

4 5 7 4 5 7 5 7 9 4 5 7 4 5 7 5 7 5 4 7 4

5 4 (5) 5 2 5

Full Full

\*Verse (2nd 8 bars) changes in F#minor implied by bass.

Full Full Full Full Full Full Full Full

2 2 5 2 2 5 2 2 5 2 2 5 2 2 2 2 5 2 2 2 2 5 2 2 2 5

Full Full P P sl. P sl. P P

3 3 3 3

(Vocal: Whoa!)

sl. P sl. P P P H sl.

2 2 2 5 2 2 2 5 2 (2) 2 5 2 2 5 2 5 2 5 4 2 5 4 2 4 2 4

5 0 (5)







**Chorus**

A5/F# B5/F# A5/F# E/F# A5/F# B5/F#

Love, \_\_\_\_\_ love is the source (of in - fec - tion.)

P.M. P.M. P.M.

sl. sl. semi-harm. 1/4

(2) 2 2 2 sl. sl.

[illegible][illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in bass clef. The score includes various musical notations such as chords, melodic lines, and dynamic markings. The guitar part features a prominent melody with a wailing tone (marked "w") and a slide (marked "sl"). The piano part provides a harmonic accompaniment with chords and a steady rhythm. The score is divided into two systems, with the first system containing measures 1 through 6 and the second system containing measures 7 through 14. The guitar part includes a tablature section at the bottom of the first system, showing fret numbers for the strings. The piano part includes a section with a wailing tone (marked "w") and a slide (marked "sl"). The score is written in a standard musical notation style, with a key signature of one sharp and a common time signature.

Chorus

A5/F#

B5/F#

A5/F#

E/F#

A5/F#

B5/F#

Love,

love is the source

(of in -

P.M.

P.M.

P.M.

H

2 2 (2) 2 sl.

2 2 2 2

2 2 (2) 2 2 sl.

2 2 2 2 sl.

H

fec - tion.

Love,

love, love,

love is the

semi-harm. ---

sl.

sl.

sl.

sl.

A5/F#

B5/F#

N.C.

source.

of in - fec - tion.)

sl.

(-)

(2) 2 2 2 sl.

\*Free time

Bb9 A9 Ab9

G9

(8va)

rit.

trem. bar

trem. bar

\*(String flab)

\*Gradually growing slower.

Fdbk  
pitch: D

\*Depress trem. bar gradually  
until strings slacken and rattle  
against fretboard.





Ross Harkin

# METALLICA



As recorded by METALLICA
















































**Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted**

G5 B $\flat$ 5 E5 D5 C5 F $\sharp$ 5 F5 E $\flat$ 5 E5<sup>VII</sup> F5<sup>VIII</sup> F $\sharp$ 5<sup>IX</sup> B5

Slowly ♩ = 72

N.C.

8va -

(Two Gtrs.) Intro                                                 

[illegible]

\* Backwards lead guitars. Arr. for two Gtrs.

\* Downstemmed *sl.* *sl.*  
guitar is notated to the right of slashes.

sl. sl. sl. sl. sl. H P 1/2 sl. sl.

sl. sl. sl. sl. sl. H P 1/2

12 12 12 12 10/7 8 10/7 12/8 10/7 8/5 8/5 10/7 8/5 8/5 0 4 5 7 5 7 (7) 10/7 5 5 10/7 5 5

9 10 9

sl. sl. sl. sl.

**Moderately fast Rock** ♩ = 182

N.C.(E)  
Rhy. Fig. 1

*Play 3 times*

(end Rhy. Fig. 1)

[illegible]

⑧open

G5                      E5    F#5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a quarter rest, followed by a series of eighth and quarter notes, and ending with a quarter rest. The second system consists of three staves. The top staff continues the melody, while the bottom two staves provide a harmonic accompaniment using a simplified notation system with numbers and symbols (x, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815,

N.C.(E)

*Play 4 times*

N.C.(E)  
Rhy. Fig. 2

*Play 4 times*

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 7/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 7/4 time signature. The bass line is written in a simple, folk-like style. The score includes a repeat sign and a double bar line. The title "The Rose Tree" is written in a decorative font at the top right.



w/Rhy. Fig. 2 (3 times)

N.C.(E)

Black-ened is the end. Win-ter it will send, throw-ing all you see  
Blis-ter-ing of earth. Term-i-nate its worth. Dead-ly nic-o-tine,

(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)

Rhy. G5 Bb5 E B A# G N.C.(E)  
Fig. 2A  
to ob-scur-i-ty. Death of Moth-er Earth. Nev-er a re-birth.  
Kills what might have been. Cal-lous frig-id chill. Noth-ing left to kill.

G5 Bb5 E B A# G N.C.(E)  
Ev-o-lu-tion's end; Nev-er will it mend. Nev-er.  
Nev-er seen be-fore. Breath-ing nev-er more. Nev-er.

Fire. To be.

D5 C5 F#5 G5 F#5 E5  
gin whip-ping dance of the dead. Black-ened is the end. To be.

D5 C5 F#5 G5 E F#5  
gin whip-ping dance of the dead. Col-or our world black-ened.

2. G5 E F#5 F5 E5  
Black-ened.

Rhy. Fig. 3  
sl. sl. P.M. P.M. P.M.

2nd time Gtr. II doubles Gtr. I  
Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.

1. Gtr. II  
P.M. P.M. P.M.  
steady gliss  
pick slide

2. (end Rhy. Fig. 3) E5

Op - po - si - tion. Con - tra - dic - tion. Prem - o -

(Cont. in slashes) (Op-po - si - tion. Con - tra - dic - tion...

P.M.----- 1/2 1/2

ni - tion. Com-pro-mise. Ag - i - ta - tion. Vi - o - la - tion. Mu - ti -

Prem - o - ni - tion. Ag - i - ta - tion. Vi - o - la - tion.

la - tion. Plan - et dies. Dark - est col - or. Blis - tered earth.

Mu - ti - la - tion.) Eb5 E5VII F5VIII F#5IX

True death of life. \_\_\_\_\_ sl. w/Rhy. Fig. 3 N.C.(E) Eb5/Bb N.C.(E)

Ter - mi - na - tion. Ter - mi - na - tion. Ex - pi -

(Ter - mi - na - tion. Ex - pi -

ra - tion. Ex - pi - ra - tion. Can - cel - la - tion hu - man race. Ex - pec -

Can - cel - la - tion. Ex - pec -

ta - tion. Ex - pec - ta - tion. Lib - er - a - tion. Pop - u - la - tion lay to waste.

Lib - er - a - tion. Pop - u - la - tion.) Eb5 E5VII F5VIII

See our moth - er put to death. See our moth - er die. \_\_\_\_\_ F#5IX F5VIII

The image displays a page of guitar tablature for a piece in D major, featuring six systems of music. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature staff with fret numbers. The first five systems are for a rhythm figure (Rhy. Fig. 4) and include chord diagrams for E5, D5, C5, B5, and E5. The sixth system is for a rhythm figure (Rhy. Fig. 5) and includes a 'sl.' (slide) instruction. The tablature includes various fret numbers (e.g., 7, 9, 10, 11, 12) and rhythmic markings (e.g., H P, B5, C5, D5, E5).

Rhy. Fig. 5

Esus4







G5 C5 G5

Harm. (15ma) 2½

Harm. 2½

3 1½ 1½ 1½ 1½ 2 2 2 2 2 2

5 (5) (5)

w/Rhy. Fig. 1

w/Rhy. Fig. 2 (3 times)

N.C.(E) Play 4 times

N.C.(E)

Smol-der-ing de-cay. Take her breath a-way. Mil-lions of our years in

w/Rhy. Fig. 2A

G5

Bb5

@open 7fr. 6fr. 3fr. w/Rhy. Fig. 2 (3 times)

E B A# G N.C.(E)

min-utes dis-ap-pears. Dark-en-ing in vain. Dec-a-dence re-mains.

w/Rhy. Fig. 2A

G5

Bb5

@open 7fr. 6fr. 3fr. w/Rhy. Fig. 1 (1½ times)

E B A# G N.C.(E)

All is said and done. Nev-er is the sun. Nev-er.

@open E

E

D5

C5

F#5

G5

F#5

Fire. To be-gin whip-ping dance of the dead. Black-ened is the

E5

D5

C5

F#5

G5

F#5

end. To be-gin whip-ping dance of the dead.

E5

D5

C5

F#5

G5

F#5

Fire. Is the out-come of hy-poc-ri-sy. Dark-est po-ten-

E5

D5

C5

F#5

G5

F#5

cy. In the ex-it of hu-man-i-ty. Col-or our world black-ened.

G5

@open E F#5

F5

N.C.(E)

Black-ened.

2 2 2 3 2 2 2 3 2

As recorded by METALLICA

E5 F5 G5 Bb5 F#5 A5 Ab5 D/F# F# G E/G# A

11 133 133 133 133 133 133 14312 134211 134211 14312 134211

\* Not in strict time till Rhy. Fig. 1

E5 E5 F5 E5 B♭5 F5 E5 F5 E5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Rhy. Fig. 1

E5 F5 E5 E G5 Bb5 F5 E5 E G5 Bb5 F5 E5

2. (end Rhy. Fig. 1) B open

E5 F5 E5 G5 F#5 F5 E5 F5 E5

Rhy. Fig. 2

(end Rhy. Fig. 2) Rhy. Fig. 2A

E5 F5 E5 F5 E5 N.C.

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

[illegible]

E5 N.C. 1/2 E5 A5 E5 A5 E5 N.C. (end Rhy. Fig. 2A)

1st, 2nd, 3rd Verses  
Rhy. Fig. 3

Sus - pi - cion is your name. Your hon - es - ty to blame. Put dig - ni - ty to shame.  
The ac - cu - sa - tions fly. Dis - crim - i - na - tion why? Your in - ner self to die.  
Be - hind you hands are tied. Your be - ing os - tra - cized. Your hell is mul - ti - plied.

(end Rhy. Fig. 3) w/Rhy. Fig. 3

Dis - hon - or. Witch - hunt, mod - ern - day. De - ter - min - ing de - cay.  
In - trud - ing. Doubt - sunk it - self in - you. Its teeth and tal - ons through.  
Up - end - ing. The fall - out has be - gun. Op - pres - sive dam - age done.

Rhy. Fig. 4

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.  
Your liv - ing catch two - two. De - lud - ing. A mass hys - ter - i - a.  
Your man - y turn to none. To noth - ing. You're reach - ing your na - dir.

(end Rhy. Fig. 4)

De - fy - ing com - mon - place. Un - end - ing pa - per - chase. Un - end - ing.  
A meg - a - lo - man - i - a. Re - veal de - men - ti - a. Re - veal - ing.  
Your will has dis - ap - peared. The lie is crys - tal - clear. De - fend - ing.

w/Rhy. Fig. 4

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.  
Se - cret - ly. Si - lent - ly. Cer - tain - ly.  
Chan - nels - red. One word - said. Black - list - ed.

(2fr.) w/Rhy. Fig. 2 E5 F5 E5 F5 E5 N.C.

This ver - ti - go, it doth bring.  
In ver - ti - go you will be.  
With ver - ti - go make you dead.

Tempo I

E5 F5 E5 F5 B5 Rhy. Fig. 5 N.C. E5 Rhy. Fig. 6 F5

H P P H P P

H P P H P P

B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)

sl. H P P H P P sl. sl. H P P H P P

Chorus w/Rhy. Fig. 1 ⑥open \* 3rd time substitute D5 for A5 (this bar only).

E5 F5 E E5 F5 E5 G5 Bb5 F5 E5 ⑥open E E5 F5 E5 Bb5 G5

Short-est straw. Chal-lenge lib-er-ty. Downed by law. Live in in-fa-my.

F5 E5 E ⑥open E5 F5 E5 G5 Bb5 F5 E5 ⑥open E5 F5 E5 G5

Rub you raw. Witch-hunt rid-ing through. Short-est straw. This short-est straw has been pulled—

F#5 F5 E5 F5 E5 ⑥open To Coda E5 F5 E5 G5 Bb5 F5 E5 ⑥open E

— for you. — Pulled for you. (Short-est straw.

E5 F5 E5 Bb5 G5 F5 E5 ⑥open E5 F5 E5 G5 Bb5 F5 E5 ⑥open

Pulled for you. Short-est straw. Pulled for you. (Short-est straw.)

Double-time feel w/Rhy. Fig. 2A

E5 F5 E5 G5 F#5 F5 E5 N.C. E5 F5 E5 F5

Short-est straw has been pulled— for you. —

E5 N.C. 1. ⑥open E E5 G5 E5 G5 E5 N.C.

⑥open E5 E5 A5 E5 A5 E5 N.C. G5 F#5 F5





[illegible]

Tempo I

w/Rhy. Fig. 1

E5 F5 E5 E (8)open E5 F5 E5 G5 Bb5 F5 E5 E (8)open E5 F5 E5 Bb5 G5  
 (Short - est straw. Pulled for you. Short - est straw. Pulled for  
 you. Short - est straw. Pulled for you. Short - est straw.) Short - est straw has been pulled for you.  
 E5 F5 E5 E (8)open E5 F5 E5 G5 Bb5 F5 E5 E (8)open E5 F5 E5 Bb5 G5  
 1/2 Full Full P 1/2 Full 1/2 P Full 1/2 Full 8va- - Full  
 1/2 Full Full P P 1/2 Full 1/2 P Full 1/2 Full Full  
 8va- F5 E5 (8)open E5 F5 E5 G5 Bb5 loco F5 E5 (8)open E  
 Full H P P H P Full P 1/2 Full  
 (10) 18 17 15 18 15 18 15 18 15 18 15 17 15 17 15 17 15 17 15 17  
 E5 F5 E5 p G5 F#5 F5 sl. E5 D.S. al Coda  
 P 15 17 17 15 15 17 15 17 15 (17) 1 2 3 0

Double time feel

sl.

\*Vol. knob swell.

Coda E5 F5 E5 (8)open E F5 (8)open E F5 (8)open E G5 (8)open G5  
 w/Riff A Pulled for you. D/F# 1. G5 F#5 F5  
 2. G5 F#5 F5 E5 F5 E5 F5 E5 sl.  
 rit.



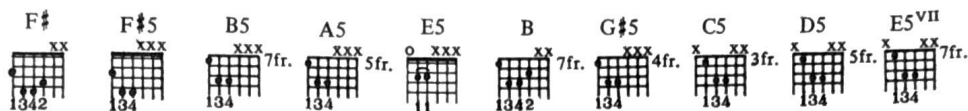


**TESLA**

# CUMIN' ATCHA LIVE

As recorded by TESLA

Words and Music by  
Jeffrey Keith, Frank Hannon  
and Brian Wheat



**Free time**  
Intro \*Random effects

**Fast** ♩ = 216  
N.C.

A.H. (15ma)  
A.H. (15ma)  
A.H. (15ma)

\*Approx. 10 sec. \*Depress bar before striking note, then gradually release.

A.H. pict: E

**A tempo**  
N.C.

\*Play 7 times

w/Gtr. II sustaining A, with E (a 12th higher) feeding back.  
Gtr. I

\*Begin grad. rit. 5th time. \*Sustain A 12 more bars.



Musical score for "The Rose Tree" featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff with various musical notations including slurs, ties, and dynamic markings. Below the staff is a guitar fretboard diagram with six strings and 20 frets. The diagram shows the fret numbers for each note in the melody, with some notes having ties between frets. The fret numbers are: 6, 7, 5, 7, 5, 5, 6, 7, 9, 7, 8, 9, 12, 14, 12, 14, 12, 13, 14, 12, 12, 13, 14, 12, 13, 14, 12, 13, 14, 13, 14, 15, 13, 14, 15, 14, 15, 16, 15, 16, 17, 15, 16, 17, 15, 17, 20. The diagram is divided into three sections by vertical lines.

musical notation for the first staff of the exercise, showing a melodic line with various accidentals and a "semi-harm." marking.

Fast Rock ♩ = 228  
Rhy. Fig. 1

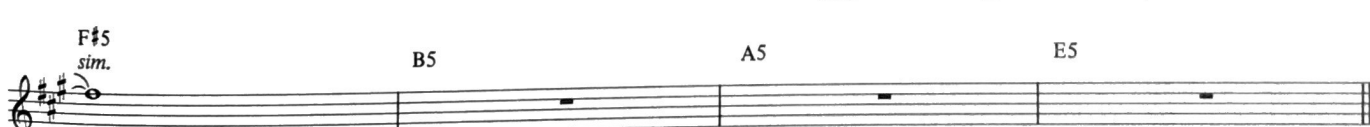
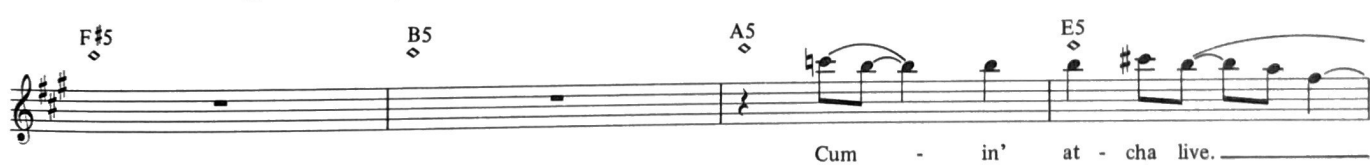
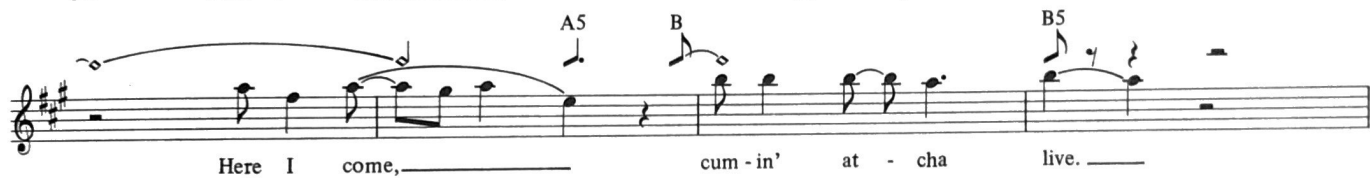
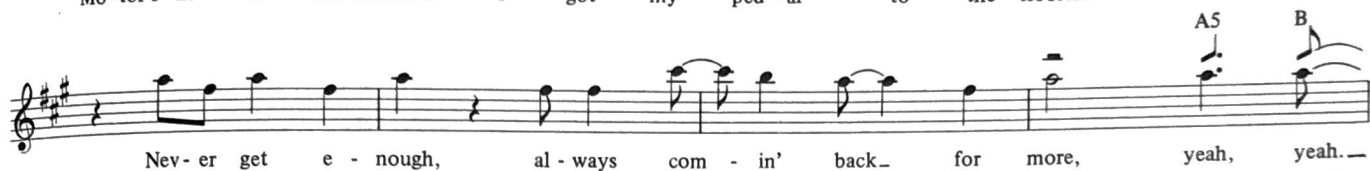
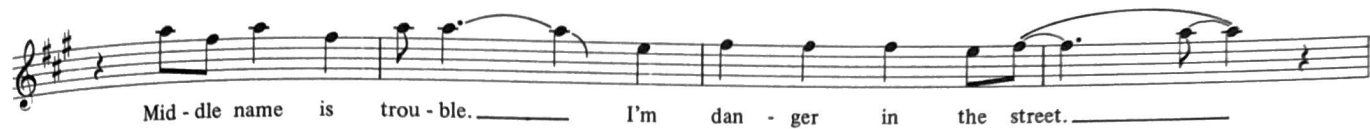
(Band in) F#5 B5

1.2. A5 E5 (end Rhy. Fig. 1) F#5 3.

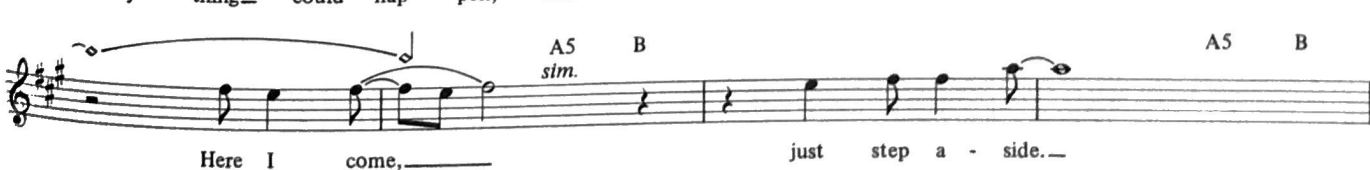
[illegible][illegible]



1st Verse  
N.C. (F#5)



2nd Verse



Chorus F#5

Here I come, cum - in' at - cha live.

(Cum - in' at - cha live!) Cum - in' at - cha live.

(Cum - in' at - cha live!) Cum - in' at - cha live.

(Cum - in' at - cha live!) Oh, here I

come.

Riff A (Three gtrs.)

\*All gtrs. vibrato.

(end Riff A)

slow bend

(Drum fill)

Lead gtr. I

Full

Full

Full

Full

loco

3

P

19 18 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

[illegible]

The musical score is written on a single staff with a key signature of one sharp (F#). The melody begins with a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. A dashed line labeled "P.M." (pick mute) spans the first four notes. A slur labeled "grad. bend" covers the last three notes, which are marked with "A.H. (15ma)" above the staff. A curved line with "A5" and "B5" above it indicates a pitch bend from the A5 note to the B5 note. The staff ends with a double bar line. Below the staff is a fretboard diagram with two lines. The first line has fret numbers 7, 9, 8, 7, 9, 8, 7, 5. The second line has fret numbers 7, 7, and then a circled 7. A curved line connects the 7th fret on the second line to the 7th fret on the first line. Below the fretboard diagram is the text "A.H. pitch: B".

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a piano solo in the upper staff and a guitar accompaniment in the lower staff. The piano part is written in treble clef and includes triplets, accents, and dynamic markings like *p* and *sim.*. The guitar part is written in bass clef and includes fret numbers (e.g., 7, 8, 10, 12) and dynamic markings like *p* and *H*. The score is divided into two measures by a vertical bar line.

CS D5 *sl.* H H  $\frac{1}{4}$  C5 H D5 *8va*...

12 14 15 12 14 15 14 15 17 14 15 17 15 17 19 15 17 19 15 17 19 16 17 16 19 17 19 16 18 20 17 19 17 19 17 19 20 17 20 17

*sl.* D5 H E5<sup>VII</sup>  $\frac{1}{4}$  H

*8va*... P Full *sl.* Lead Gtr. II *loco*  $\frac{1}{2}$  *sl.*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  D5 *sim.* E5<sup>VII</sup>

20 17 20 20 17 20 20 20 (20) trem. bar  $\frac{1}{2}$  *sl.*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

9 (9) 12 (12) 15 (15) 18 21

D5 E5<sup>VII</sup> *8va*...

6 1 \*1 1 Full A.H. (8va) *sl.*

6 1 (17) (17) 1 A.H. Full (15) (15) *sl.*

(21) (17) (17) 15 (15) (15)

\*Pull up on bar.

N.C. (F#5) (Two gtrs.) Full *loco*

Full (both gtrs. vib.)

17 17 14 17 16 14 16 (16) 3

9 9 6 10 9 7 9 (9)

N.C. (F#5) Full (Two gtrs.) Full *8va*...

Full Full 3 P P

17 (17) 17 (17) 17 (17) 14 17

16 (16) (16)





w/Rhy. Fig. 1 (1st 3 bars only)

w/Riff A

Chorus

(Cum - in' at - cha live!) I'm cum-in' at - cha live.\_\_\_\_\_

(Cum - in' at - cha live!) Cum - in' at - cha live.\_\_\_\_\_

(Cum - in' at - cha live!) Oh, here I come.\_\_\_\_\_

F#5 B5 A5 E5

Cum - in' at - cha live. Step a - side,

(Cum - in' at - cha live!)

N.C. steady gliss.

oh, step a - side.

(Two gtrs.)

2 3 4 5 0 1 2 3 4 4 4 5 6 7 8

2 3 4 5 0

1/4 1/4

4 5 6 7 5 7 5 6 5 4 7 5

1 2 3 4 2 4 2 4 3 2 5

Free time  
w/Lead vocal ad lib till end  
E5

sl. P H P sl. Full

P H P Full

2 4 2 4 2 7 9 11 10 12

sl. F#5 sl.

Full P Full

Full P P Full

(12) (12) 10 12 10 12 (12) 10 12 (12)

sl.

**As recorded by TESLA**

Medium Rock ♩ = 134

Intro \*Riff A (Gtr. II)

## Intro

Gtr. II tacet till pickup to bar 5 (1st time only).

\*"Rhy. Fig. 1" and "Riff A" refer to bars 1-7 plus 2nd ending.

(1st time, Gtr. II enters here)

(end Rhy. Fig. 1)

(end Riff A)

### 1st, 2nd Verses

1. Here I stand;—  
2. *See additional lyrics*

are you read - y                      to take me in                      and rock me stead - y? \_\_\_\_

B5 C5 B5 A5 C5 D5 C5

Feel the pow-er, feel the heat, and put your-self in the driv-er's seat.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

B5 A5 E5 B5 C5

You're in the air, I feel you sur-round me. Ah,

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

B5 A5 B5 D5 A5

do an-y-thing that you want me to. Come on!

P.M.-----4 P.M.-----4

# Chorus

\*w/Rhy. Fig. 1 & Riff A (w/1st note played, not tied)

E5 B5 C5 B5 A5 G5 A5 E5

Rock me! Rock me! Rock me to the top, to the top, ba-by. Rock-

\*2nd time omit final 1/8 note of each figure. (Rock!)

B5 C5 B5 A5 C5 B5 A5 G5 E5

me! Rock me! And don't ev-er stop, no!

(Rock!)

2.

B5 A5 C5

Interlude

B5 A5 G5 C/A D/A

(Rock!) Don't ev - er stop.

Gtr. I



Musical score for guitar, showing a sequence of chords and techniques. The top staff is a treble clef with notes and chords (E5, G5, A5) and techniques (p, Full, trem. bar, sl.). The bottom staff is a bass clef with fret numbers (15, 12, 14, 12, 15, 12, 14, 14, 12, 14) and techniques (p, Full, trem. bar, sl.). The score is divided into measures by bar lines.

8va----- E5 G5 A5 Full G5 E5

B5 C5 B5 A5

Full trem. bar

16 22 22 (22) (22)

\*Fret equivalent if fretboard continued past 22nd fret.

Chorus w/Rhy. Fig. 1 & Riff A (both 1st 4 bars only) (3½ times)

Oh! Rock me! Rock me!







William Hames

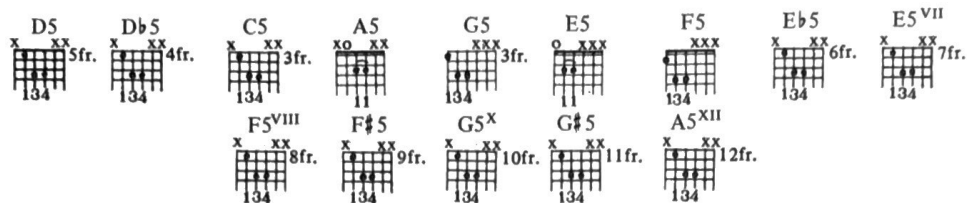
# VINNIE VINCENT INVASION



# BREAKOUT

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent



Moderate Rock  $\text{♩} = 120$

Intro

\* w/Sound effects

(Spoken:) Breakout.

D5 Db5 C5 N.C.  $\frac{1}{2}$

f

7 6 5 4 3 0 3 0 0 0 0 0 5 0 3 0 5 0 3 0 0 0

\* Approx. 32 sec.

Gtr. I D5 Db5 C5  $\textcircled{1}$ 1fr. 17fr. 12fr. F A E sl.  $\frac{1}{2}$

Gtr. II N.C. (Both, gtrs.)  $\frac{1}{2}$

7 6 5 4 3 0 3 0 0 0 0 0 5 0 3 0 5 0 6 5 3 5 3 7 6 5 4 3 0 3

Gtr. II  $\textcircled{5}$ 3fr. open C A D5 Db5 C5 E G  $\frac{1}{2}$  A C A A5 Am7 (Gtr. II out)

Gtr. I 2½ 6 6 2½ trem. bar sl. H H H P P P sl. P P P P (Spoken:) Breakout

3 0 2 4 5 2 5 4 2 5 4 2 4 7 6 5 4 3 0 3 3 0 2 4 8 7 5 8 7 5 7 7 5 5

D/A Am7 N.C. Am7 D/A Am7 N.C.

Uh! Woo yeah, yeah. Yeah! (Echo repeats)

\* Rhy. Fig. 1

P.M.-----4 sl. P P.M.-----4 sl. P P.M.-----4 sl. P

7 7 5 7 7 5 5 7 8 7 5 7 5 7 7 5 7 7 5 7 7 5 7 7 5 7 5

\* Chord on beat one is struck, not tied, when Rhy. Fig. 1 is repeated.

(end Rhy. Fig. 1)

First system of musical notation. The top staff is for guitar, showing chords D/A, Am7, N.C. (N.C. with a sl. and p marking), Am7, and D/A. The bottom staff is for bass, showing fingerings and a P.M. (Palm Mute) marking. The system concludes with the text "(end Rhy. Fig. 1)".

Second system of musical notation. The top staff is for guitar, showing chords D5, C5, G5, E5 (cont. in notation), C5/E, and E5. The bottom staff is for bass, showing fingerings and a P.M. marking. The system includes the lyrics "We go it a-lone on the edge of the night." and the instruction "(Both gtrs.)".

Third system of musical notation. The top staff is for guitar, showing chords C5/E, D5, E5, and C5/E. The bottom staff is for bass, showing fingerings and a P.M. marking. The system includes the lyrics "There's no re-ward, no end-ing in sight. Sweet des-tin-y, she's".

Fourth system of musical notation. The top staff is for guitar, showing chords D5, B5, A5, G5, and A5/F#. The bottom staff is for bass, showing fingerings and a P.M. marking. The system includes the lyrics "wait-ing for me. I'll find her walk-ing down my street of dreams." and the instruction "pick slides". The system concludes with the text "(end Rhy. Fig. 2)".



Am7 G/A Am7 G/A Am7 G/A

Yeah, \_\_\_\_\_ her name is no mer - cy. \_\_\_\_\_ She's the

Rhy. Fig. 3

P.M.-----4 P.M. P.M.-----4 P.M.-----4

Am7 G/A Pre-chorus F5 G5

calm be - fore the storm. Fight - ers have on - ly but one tool. \_\_\_\_\_

Gtr. II Gtr. I Gtr. III

F5 G5 Am7 F/A G/A

We live by one \_\_\_\_\_ gold - en rule. We're gon - na

(Gtr. I)

P.M.-----4

F/A

lay down our lives and sur - vive \_\_\_\_\_ and

P.M.-----4

sl. 17

w/Bkgd. Voc. Fill 1

Chorus  
w/Rhy. Fig. 1  
Am7

E5 D5 C5 B5 D/A Am7 N.C. Am7 D/A Am7

hear our bat - tle cry: (end Rhy. Fig. 3) Free - dom calls me, no chains can hold me down. Rip it up, we

9 7 5 4  
9 7 5 4  
7 5 3 2

2nd time w/Fill 3

N.C. Am7 D/A Am7 N.C. Am7

make the laws and break it. Sound of si - rens wail - ing as the night cries.

To Coda

D/A Am7 D5 Csus2 G5 E5 D5 D♭5 C5 N.C.

Band of gyp - sies, young blood on the rise.

P.M.-----4

1/2 1/2

(5/5) 3 3 3 7 6 5  
0 0 0 0 0 2 7 6 5  
0 0 0 0 0 0 5 4 3

Bkgd. Voc. Fill 1

1.2.3.

4.

Break - out! Break - out! Break - out!

Fill 3

Gtr. II

6 H H P H H P H P P sl

H H P H P P sl

5 4 7 4 5 7 4 12 9 10 12 0 12 11 9 17

P H H H H



w/Rhy. Fig. 3  
Am7 G/A . Am7 G/A Am7 G/A

Yeah, now they call us the hunt - ed. We

Am7 G/A Pre-chorus F5 G5

got noth - ing left to lose. \_ \_ \_ \_ \_ Want - ed men, wom - en, \_ \_ and los - ers \_ \_ u -

Detailed description: This image shows the musical notation for the pre-chorus of the song 'I Wanna Dance with Somebody' by Whitney Houston. The notation is written on a single staff with a treble clef. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first measure contains a whole note chord of Am7 (A2, C3, E3, G3) with the lyrics 'got'. The second measure contains a whole note chord of G/A (A2, C3, E3, G3) with the lyrics 'noth - ing left to lose. \_'. The third measure is a whole rest, followed by a double bar line. The fourth measure contains a whole note chord of F5 (F4, A4, C5) with the lyrics 'Want - ed men,'. The fifth measure contains a whole note chord of G5 (G4, B4, D5, F5) with the lyrics 'wom - en, \_'. The sixth measure contains a whole note chord of G5 with the lyrics 'and los - ers \_'. The seventh measure contains a whole note chord of G5 with the lyrics 'u -'. The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

nite. We shed our tears for the sac - ri - fice. — We'll nev - er — sur -

ren - der\_ or take us\_ a - live. \_\_\_\_\_ You bet - ter hear our bat - tle cry:

[illegible]

— blood — on — the rise. —

Rhy. Fill 1 -----

P.M.-----4

P.M.-----4

1/2

1/2

3

P P P

P P P



Guitar solo  
N.C.(Am)  
A.H.  
(15ma)  
Full

8va-----

3 0 0 0 0 0 5 0 3 0 5 0 6 5 3 5 3 P P P

7 6 5 7 6 5 5 4 3 0 3 0

1/2

3

P.M.-----4

D5 D♭5 C5 N.C. 1/2

w/Fill 4  
Gtr. I  
P H H sl. H H P P P Gtr. II A5

5 2 4 5 7 5 7 8 7 6 5 8 7 5 4 7

1/2

1/4

1/4

sweep - 4

w/Fill 5  
8va-----

20 18 17 20 18 17 17 19 20 18 17 19 17 14 13 17 15 17 15 13 16 14 12 14 18 16 14 12 14 12 15 18 16 14 12 14 12 15

17 17 19 19 17 14

21 : 16

21 : 16

Fill 4  
\*Gtr. III

5 5 8 5 5 10 5 5 10 12 10 15 12 15

w/Echo, delay and reverb.

Fill 5  
Gtr. II

8va-----

19 : 16

21 : 16

18 16 14 17 15 13 16 14 16 14 16 14 16 17 15 17 18 14 16 14 14 17 15 17 15 17 15

sl.\*

trem. bar

\*Higher octave  
w/Harmonizer.

[illegible]

The musical notation for the guitar solo in 'Sweet Home Alabama' is presented in two systems, (C) and (F), corresponding to the two versions of the solo. System (C) is for the C major version, and system (F) is for the F major version. Both systems show a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P' (piano) and 'sl.' (sustained). Fingering numbers (1-4) are indicated below the notes. A 'sweep' technique is indicated by a dashed line and the word 'sweep' above the notes. A '3' indicates a triplet. The notation is divided into two systems, (C) and (F), with a dashed line separating them. The (C) system shows a sequence of notes: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), B4 (fing. 3), A4 (fing. 2), G4 (fing. 1), F#4 (fing. 1), E4 (fing. 2), D4 (fing. 3), C4 (fing. 4), B3 (fing. 3), A3 (fing. 2), G3 (fing. 1). The (F) system shows a sequence of notes: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), B4 (fing. 3), A4 (fing. 2), G4 (fing. 1), F#4 (fing. 1), E4 (fing. 2), D4 (fing. 3), C4 (fing. 4), B3 (fing. 3), A3 (fing. 2), G3 (fing. 1). The notation is divided into two systems, (C) and (F), with a dashed line separating them. The (C) system shows a sequence of notes: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), B4 (fing. 3), A4 (fing. 2), G4 (fing. 1), F#4 (fing. 1), E4 (fing. 2), D4 (fing. 3), C4 (fing. 4), B3 (fing. 3), A3 (fing. 2), G3 (fing. 1). The (F) system shows a sequence of notes: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), B4 (fing. 3), A4 (fing. 2), G4 (fing. 1), F#4 (fing. 1), E4 (fing. 2), D4 (fing. 3), C4 (fing. 4), B3 (fing. 3), A3 (fing. 2), G3 (fing. 1).

[illegible]

Gr. II (w/Overdubbed ad lib trem. bar effects)

\* Gr. IV (Gr. I out) (end Gr. IV)

\* Gr. IV is tuned down 1/2 step (Eb, Ab, Db, Gb, Bb, Eb) and sounds 1/2 step lower than written.



Chorus  
w/Rhy. Fig. 1

The musical notation for the chorus of 'Free Bird' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Am7, D/A, Am7, N.C. (No Chords), Am7, D/A, and Am7. The lyrics 'Free - dom calls me, \_ no chains can hold \_ me \_ down. \_ Rip it up, \_ we' are written below the staff, with underscores indicating the timing of the notes.

Free - dom calls me, \_ no chains can hold \_ me \_ down. \_ Rip it up, \_ we

make the laws and break it. — Sound of si - rens — wail - ing as the night cries.

Band of gyp - sies, \_ young \_ blood \_ on \_ the rise. \_\_\_\_\_ Oh, yeah!  
(Break-out!)

**Rhy. Fill 2**

1/2

P.M.-----4

7 6 5  
7 6 5  
5 4 3

0 3 0 3 0 0 0 0 5 0 0

Fill 7

Gtr. II

H P P P P H P A.H.

Sweep pick

10 22 19 20 19 21 19 17 15 17 19 15 16 14



As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

**F#5IX** **E5VII** **G5** **A5** **D5** **C5** **E5** **F#5** **B5** **A5/B**

**Moderate Rock** ♩ = 122  
**Band tacet**  
**Intro** N.C.(E5)

Musical notation for the Intro section, featuring a guitar melody with slurs and a bass line with fret numbers. Chords A5, G5, and (E5) are indicated above the staff.

**1st, 2nd Verses**  
**w/Fill 1**

1. Sun set's low \_\_\_\_\_ and the bitch-es brew. \_\_\_\_\_ Love\_\_\_\_\_  
 2. See additional lyrics

Musical notation for the verses, including a vocal line and a guitar/bass line. The guitar part includes a fill and a final phrase.

Fill 1  
Gtr. II

Harm.

Fdbk. trem. bar

\*Touch harmonic or control upper partial feedback by position (guitar to speaker)

\_\_\_\_\_ kicks, \_\_\_\_\_ it makes me black and blue. \_\_\_\_\_

*E<sup>0</sup>* *A5*

*sl.* *1/4*

*sl.* *1/4*

(0) 0 7 0 5 7 7 (7) 0 7 0 5 7 7 (7) 0 0 0 0 0 0 2 2 2 2 2 2 2 2 5 0

\_\_\_\_\_ want it, I need it, I love it to the core. — Back - street pus - sy - cat, — what's be - hind your door? —

*A5* *G5* *A5* (C5) *A5* *G5* *A5* *w/Fill 2* *A#5* *B5* *C5* *E5* *F#5* *G5* *E5*

*1/4* *1/4* *1/2* *1/4* *1/2*

2 2 0 2 (2) 2 2 2 2 0 2 (2) 3 4 5 2 4 5 2 2 0 2 3 0

\_\_\_\_\_ Shoot U full of — love. \_\_\_\_\_

*A5* *G5* *E5* *A5* *G5* *E5*

*sl.* *1/4* *sl.* *1/4* *sl.* *1/4* *sl.* *1/4* *sl.* *1/4* *sl.* *1/4* *sl.* *1/4* *sl.* *1/4*

(2) 2 2 2 5 2 (2) 2 4 4 2 0 2 2 2 5 2 (2) 2 4 4 2 2 2 2 2 2 2 2 2 3 0

Fill 2

Gtr. II

Full

hold bend trem. bar

Full

hold bend trem. bar

Full

trem. bar (gradual descent to flab)

*sl.*

10 10 (10) (10) (10) 6 7 9 9 (7) 9 (9) 10 (9) 10

2.

Ab5 G5 F#5 E5 A5 G5 E5 E0 A5

Pleas - ure, whip me blind. Shoot U full of love.

sl. 1/4 sl. 1/4 sl. 0

Pre-chorus w/Fill 4

F#5IX E5VII F#5IX E5VII A5

Gtr. III

To - night you're all I wan - na own. Dis - con - nect my tel - e - phone!

Rhy. Fig. 1

1/4 1/4 1/4 1/4

E5 D5 E5 D5

Shoot U full of love. (Love.) Shoot U full of my love.

Rhy. Fig. 2 Rhy. Fig. 2A

(end Rhy. Fig. 1)

P.M. sl.

Fill 3

Gtr. II

Harm. (8va) 1 1/2 4

trem. bar

Harm. 1 1/2 4

\*Pull trem. bar sharp.

Fill 4

Gtr. II

Full

Harm. 2 1/2

trem. bar

Full

Full

Harm. 2 1/2



A5 G5 A5 (C5)

Well, sweet talk will get you. Ac - tion all the time. —

I

A5 G5 A5 A#5 B5 C5 E5 F#5 G5 E5

want it rough, I can't get e - nough. — Pleas - ure, whip me blind. —

w/Fill 7 E5 E° A5

Shoot U full of my love. — To -

D.S. al Coda F#5 Gtr. III

Fill 7 Gtr. II

A.H. (15ma) Full trem. bar P 6

A.H. Full P trem. bar 6





[illegible]

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together. The melody is marked with 'P' (piano) and 'H' (forte) dynamics, and includes a 'Full' (f) marking. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a single line, featuring a series of eighth and sixteenth notes, often beamed together. The bass line is marked with 'P' (piano) and 'H' (forte) dynamics, and includes a 'Full' (f) marking. The score is written in a single system, with the treble and bass staves connected by a brace on the left. The music is written in a single line, with the treble and bass staves connected by a brace on the left. The score is written in a single system, with the treble and bass staves connected by a brace on the left.

8va

B5 A5/B B5 A5/B

trem. pick

trem. bar

6

6

21

21

16 14 12

sl.

P P

1/2

A.H. (8va)

A.H.

(21)

\*Pull sharp with trem. bar

4th Verse  
E5

W5 G5 D5 w/Fill 9 E5

Lose your head on the guil - lo - tine.

Gtr. I

P.M. P.M.----4 P.M.----4 P.M.----4 P.M.----4

sl.

A5

G5

E5

G5

D5

Make my bed, blow me to smith - er - eens.

1/4

P.M.----4 P.M.----4 P.M.----4

sl.

Fill 9

8va

Gtr. II

1 1/2

3

17 (17) 15 17 15 17 15 12 12 15 12 14 12 15 14 12 15 14 12

8va

Full H P 6 3

1/2 hold bend trem. bar 3 1/2

15 12 15 12 15 15 15 15 14 12 15 14 12 14 12 (12)

E5

Gtr. III F#5<sup>IX</sup>

To -

Harm. (8va) 2

trem. bar

Harm. 2

vibrato while gradually depressing

\* Slightly depress bar before striking notes.

Pre-chorus w/Rhy. Fig. 1

E5<sup>VII</sup> F#5<sup>IX</sup> E5<sup>VII</sup> A5

night you're all I wan - na own. \_\_\_\_\_ Dis - con - nect my tel - e - phone! -

(Gtrs. out)

Shoot U full of \_\_\_\_\_ love. \_\_\_\_\_

Chorus w/Rhy. Fig. 2 (2 times)

E5 D5 E5 D5

Shoot U full of my love. \_\_\_\_\_

(Love.) \_\_\_\_\_

w/Rhy. Fig. 2A

E5 D5 G5 D5 A5

(Love.) \_\_\_\_\_

Outro solo/Chorus w/Lead vocal ad lib (see additional lyrics) w/Rhy. Fig. 2, then 2A (till end)

E5 D5 E5 D5 G5 D5 A5

8va Full

Full

trem. bar (gradual descent)

4 1/2

4 1/2

22 (22) 5 (5)



[illegible][illegible]

8va

E5

7

9 : 6

5

23 16 14 21 17 14 21 12 10 10 10 12 14 10 12 14 10 12 14 12 10 15 12 10 9 10 12 10 9 9 10 9 11

sl.

H

P

sl.

H

H

P

P

P

H

sl.

H

H

P

P

P

H

sl.

[illegible]

8va--

P P H P P P H H P P

Full

P H P

9

P P H H P P

Full

P H P

15 14 12 (15) 10 15 18 15 12 12 14 15 14 12 15

14

(15) 12 15 12 15 12

E5

E5 D5

8va

E5

8va

D5

8va

#### Additional Lyrics

2. Tough girls never break their cool,  
 Rough boys know they're the ones who rule.  
 I wanna lick your fire, burn you inside.  
 Live the sin, inject me in; pleasure, whip me blind.  
 Shoot U full of love. (To Pre-chorus)

Outro: Shoot U full of love.  
 Full of my love.  
 Shoot U full of love, love, love, love.





Jay David Buchsbaum

# FASTER PUSSYCAT

# CATHOUSE

As recorded by FASTER PUSSYCAT

Words and Music by  
Taimé Downe

Fast Rock  $\text{♩} = 172$

Intro G5 Rhy. Fig. 1 F5 C5 (end Rhy. Fig. 1)

*f* *sl.*

T  
A  
B

12 14 12 12 14 12 10 (10) 12 10 10 12 0 10 (10) 10 12 10 10 12 10 10 (10) 10 12 10 10 9 9 12  
10 10 10 10 10 8 (8) 8 8 8 8 0 8 (8) 8 8 8 8 8 8 (8) 8 8 8 8 7 7 10

*sl.*

w/Rhy. Fig. 1 G5 F5 C5

H P P P

5 3 (3) 5 (5) 2 3 2 3 2 3 2 5 3

H P P P

w/Rhy. Fig. 1 G5 F5 C5 (end Rhy. Fig. 1A)

Rhy. Fig. 1A

*sl.*

5 7 5 5 7 5 3 (3) 5 3 3 5 0 3 (5) 5 7 5 5 7 5 5 (5) 5 7 5 5 4 4 5 3

*sl.*

1st, 2nd Verses G5 C

Let's go down 'cross the tracks\_ where a pus - sy ain't no fe - line.  
Let's go to the house\_ where bus' - ness is a pleas - ure.

Rhy. Fig. 2 (end Rhy. Fig. 2)

5 5 4 4 3 3 (3) 5 5 4 4 3 3 5 6 5 6 6 6 5 5 5 5 5 5 5 5 5 5



w/Rhy. Fig. 2 (3 times)

G5 C

Rev up my Chev-y, I'm gon-na pay to play. With a  
Per-ver-sion is an a-ver-sion that won't go a-way. I'm a

G5 C

lick-it-y split I like that taste, I push a-head and fall be-hind.  
hard, hard act to swal-low, and she's my bur-ied treas-ure.

G5 w/Fill 1 C

And such a good, good time, we just wan-na stay.  
It'll be a long, long time be-fore I'm on my way.

Chorus G5 D5 C5 w/Fill 2

Just got back from the best cat-house in town, and had the  
(end Rhy. Fig. 3)

Rhy. Fig. 3

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7  
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3 3 (3) 3 3 3 3 3

w/Rhy. Fig. 3 (3 times)

w/Fill 3

G5 D5 C5

best piece of Mo-na Li-sa I ev-er found. So

Fill 1

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7  
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

Fill 2

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7  
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

Fill 3

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7  
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

G5 D5 C5 w/Fill 2

now I'm go - in' back to the best cat - house - in town -

G5 D5 \*w/Fill 3A C5

to get some more of that - cheap lit - tle tramp right by now -

\*For Fill 3A, play Fill 3 an octave (12 frets) higher

To Coda 1. w/Rhy. Figs. 1 & 1A (both 2 times) 8 2. (Cont. Fill 3A)

Guitar solo  
w/Rhy. Fig. 1 (4 times)

G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 D5 C5 w/Fill 2

now I'm go - in' back to the best cat - house\_ in town\_

G5 D5 C5 \*w/Fill 3A

to get some more of that\_ cheap lit - tle tramp right by now\_

\*For Fill 3A, play Fill 3 an octave (12 frets) higher.

To Coda 1. w/Rhy. Figs. 1 & 1A (both 2 times) 8 2. (Cont. Fill 3A)

Guitar solo w/Rhy. Fig. 1 (4 times) G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 F5 C5

Bridge  
G5

Ooh, \_\_\_\_\_ I won't get a - mov - in'.

F5

C5

G5

F5

Gas up my Chev - y, head - ed down the way, say - in',

C5

P.M. ....

P.M. ....

P.M. ....

D.S. al Coda

just get, get me back, get me a - back \_\_\_\_\_ I say.

P.M. ....

P.M. ....

P.M. ....

sl.

sl.

Coda

(Cont. Fill 3A)

Chorus  
A5

E5

Now I'm go - in' back to the  
Now I'm go - in' back to the

Rhy. Fig. 4

w/Fill 4

D5

best cat - house in town  
best cat - house in town

And that's the  
to get some  
(end Rhy. Fig. 4)

w/Rhy. Fig. 4

A5

\*w/Fill 5

E5

D5

Repeat and fade

best piece of Mo - na Li - sa I ev - er found  
more of that cheap lit - tle tramp right by now

\*After 1st time, play Fill 5  
an octave (12 frets) lower.

Fill 4

Fill 5

8va -



# SMASH ALLEY

As recorded by FASTER PUSSYCAT

Words and Music by  
Taime Downe and Brent Muscat

Medium Rock ♩ = 140

Intro

(Drums)

(Bass enters)

4

sl.

12

sl.

N.C.(E5)

Rhy. Fig. 1

pick slide

w/Fill 1

0 0 3 0 6 6 4 3

w/Fill 2

(A5)

w/Fill 1

(E5)

0 0 3 0 6 6 4 3

0 0 3 0 6 6 4 3

C5

B5

N.C.(E5)

D5

(end Rhy. Fig. 1)

5 5 5 5 4 4 0 3 2

5 5 5 5 4 4 0 3 2

0 0 3 0 6 6 4 3

0 5 5 5 5

Fill 1

7 7 5 7 8 8 6 5

Fill 2

7 7 5 7 8 8 6 5

1st, 2nd, 3rd Verses

N.C.(E5) w/Fill 3 w/Fill 3

1. Hang-in' out with jun-ior on the street, 'n' catch-in' new dis-eas-es once a week, 2.3. See additional lyrics

P.M.----- sl. P.M.----- sl.

0 0 3 0 6 6 4 3 0 2 9 9 (9) 7 0 0 3 0 6 6 4 3 0 2 9 9 (9) 7 7 sl. sl.

(A5) w/Fill 4 (E5) w/Fill 3

in-fect-ing ev-'ry-one we meet. Our life is just one big trick-or-treat. Mo-

P.M.----- sl. P.M.----- sl.

0 0 3 0 6 6 4 3 0 2 9 9 (9) 7 0 0 3 0 6 6 4 3 0 2 9 9 (9) 7 7 sl. sl.

C5 B5 N.C.(E5) D5

lest-ed and ar-rest-ed in Smash Al-ley.

5 5 4 4 7 7 7 7 3 3 2 0 0 3 0 6 6 4 3 0 5 5 5 5

Fill 3

P sl.

12 14 14 12 12 (12) (12)

P sl.

Fill 4

Full Full Full Full sl.

10 10 10 10 12 12 (10) (12)

Chorus

\*Rhy. Fig. 2

E5 G5 A5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

P.M.

E5 G5 A5

Lip - stick, junk - ies and run - a - ways \_\_\_\_\_ in Smash Al - ley. \_

Rhy. Fig. 2A (end Rhy. Fig. 2A) Full

Full

\*Use voicings indicated in 1st bar of Rhy. Fig. 2A.

E5 G5 A5

Say good - bye to your ma - ma if you're gon - na hang out \_\_\_\_\_ in Smash

E5 G5 A5 D5

Al - ley. \_

1/2

1/2

sl.

C5 N.C.(E5) To Coda D5 D.S. (no repeat) al Coda

3. You

Coda

Guitar solo  
w/Rhy. Fig. 1  
N.C.(E5)

First system of guitar notation. Treble clef, key of D major. Chord D is indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: 0, 5, 5, 5, 5, 12, 12, 12, 15, 12, (12), 12, 14, 12, 14, 16, 15, 17, 15.

Second system of guitar notation. Treble clef, key of D major. Chord H is indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: 12, 12, 12, 15, 12, (12), 12, 14, 12, 14, 16, 15, 17, 15, 12, 14, 12, 14, 16, 15, 17, 15.

Third system of guitar notation. Treble clef, key of D major. Chord (E5) is indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: (14), 12, 15, 14, 12, (12), 14, 17, (17), 14, 15, 14, 12, 14, 12, 15, 12, 15, 13.

Fourth system of guitar notation. Treble clef, key of D major. Chords N.C.(E5), D5, E5, G5, A5 are indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: 15, 13, 12, 13, 12, 14, 12, 14, 12, 11, 12, 11, 12, 0, 7, (7), 5, 5, 8, (8), 5, 8, 5, 7, 5, 5, 7.

Fifth system of guitar notation. Treble clef, key of D major. Chords E5, G5, A5 are indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: (5), 7, 7, 7, 5, 5, 7, 6, 3, 3, 5, 3, 5, 3, 5, 7, 9, 7, 9, 5, 7, 17, 19, 17, 19, 19.

Sixth system of guitar notation. Treble clef, key of D major. Chords E5, G5, A5 are indicated. The staff contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff shows fret numbers: (19), 17, 17, 19, (19), 17, 17, 19, 17, 19, 20, 17, 20, 19, 17, 19, 17, 20, 19.

Chorus  
w/Rhy. Fig. 2 & 2A (both 8 times)

E5 G5 A5 E5 G5 A5

Lip - stick, junk-ies and run - a - ways\_\_\_ in Smash Al - ley.\_\_\_ Say good -

E5 G5 A5 E5 G5 A5

bye to your ma - ma if you're gon - na hang out\_\_\_ in Smash Al - ley.\_\_\_

E5 G5 A5 E5 G5 A5

High heels\_\_\_ and switch - blades\_\_\_ in Smash Al - ley.\_\_\_ Say a - di -

E5 G5 A5 E5 G5 A5

os to your ma - ma if you're gon - na hang out\_\_\_ in Smash Al - ley.\_\_\_

D5 C5 E5

Ow!

sl. sl.

7 7 5 5 3 3 0 3 2 0 0 3 0 6 6 4 3 0

sl. sl.

Additional Lyrics

2. Captain Friendly locked me in his cage.  
He said, "Boys, you'd better behave.  
She's only fourteen, in the seventh grade.  
If her daddy only knew he'd be screamin' in his grave."  
Molested and arrested in Smash Alley. (To Chorus)
3. You see, Missy just made it out on parole.  
She's huddled in the gutter and she's shivering with cold.  
She's so high strung, I'm on the tip of her tongue,  
Kneeling in the alley all covered with scum.  
Molested and arrested in Smash Alley. (To Chorus)



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As recorded by METALLICA

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As recorded by VINNIE VINCENT INVASION

**CATHOUSE**

As recorded by FASTER PUSSYCAT

**CUMIN' ATCHA LIVE**

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**PARADISE CITY**

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**PATIENCE**

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**ROCK ME TO THE TOP**

As recorded by TESLA

**SHOOT U FULL OF LOVE**

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**THE SHORTEST STRAW**

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**SMASH ALLEY**

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